

Fig. 1. Map of El Presidio de Santa Barbara in 1974 drawn by Richard S. Whitehead (Santa Barbara Trust for Historic Preservation)

Fig. 2. A section of the United States Coast Survey Map of Santa Barbara, California, 1852 (Santa Barbara Trust for Historic Preservation)

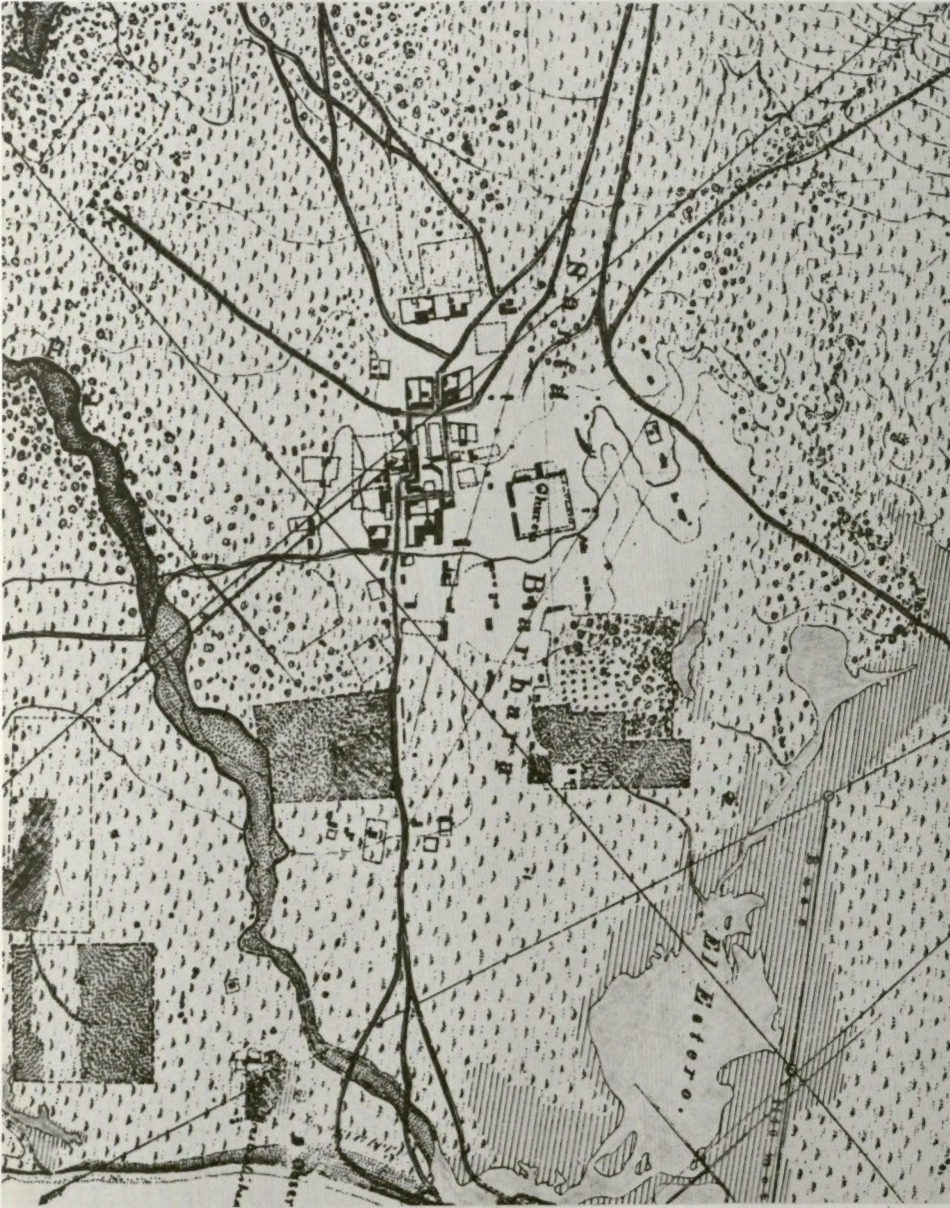




Fig. 3. The Wackenreuder Map of the City of Santa Barbara, No. 2, February 1853 (Santa Barbara Trust for Historic Preservation)

Fig. 4. A section of the United States Coast Survey Map of the City of Santa Barbara, California, showing alterations and improvement since the survey of 1870; 1878. (Santa Barbara Trust for Historic Preservation)



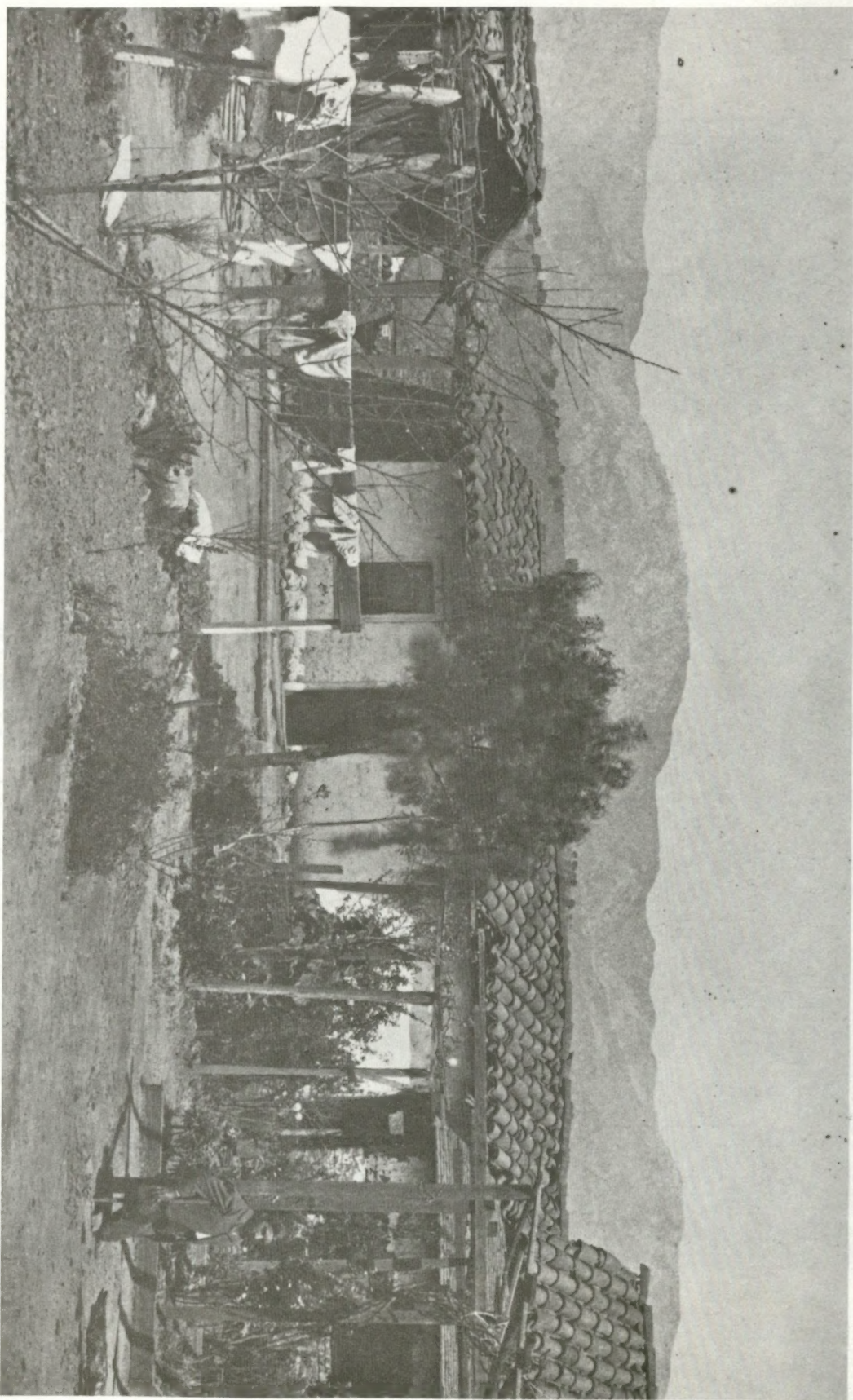
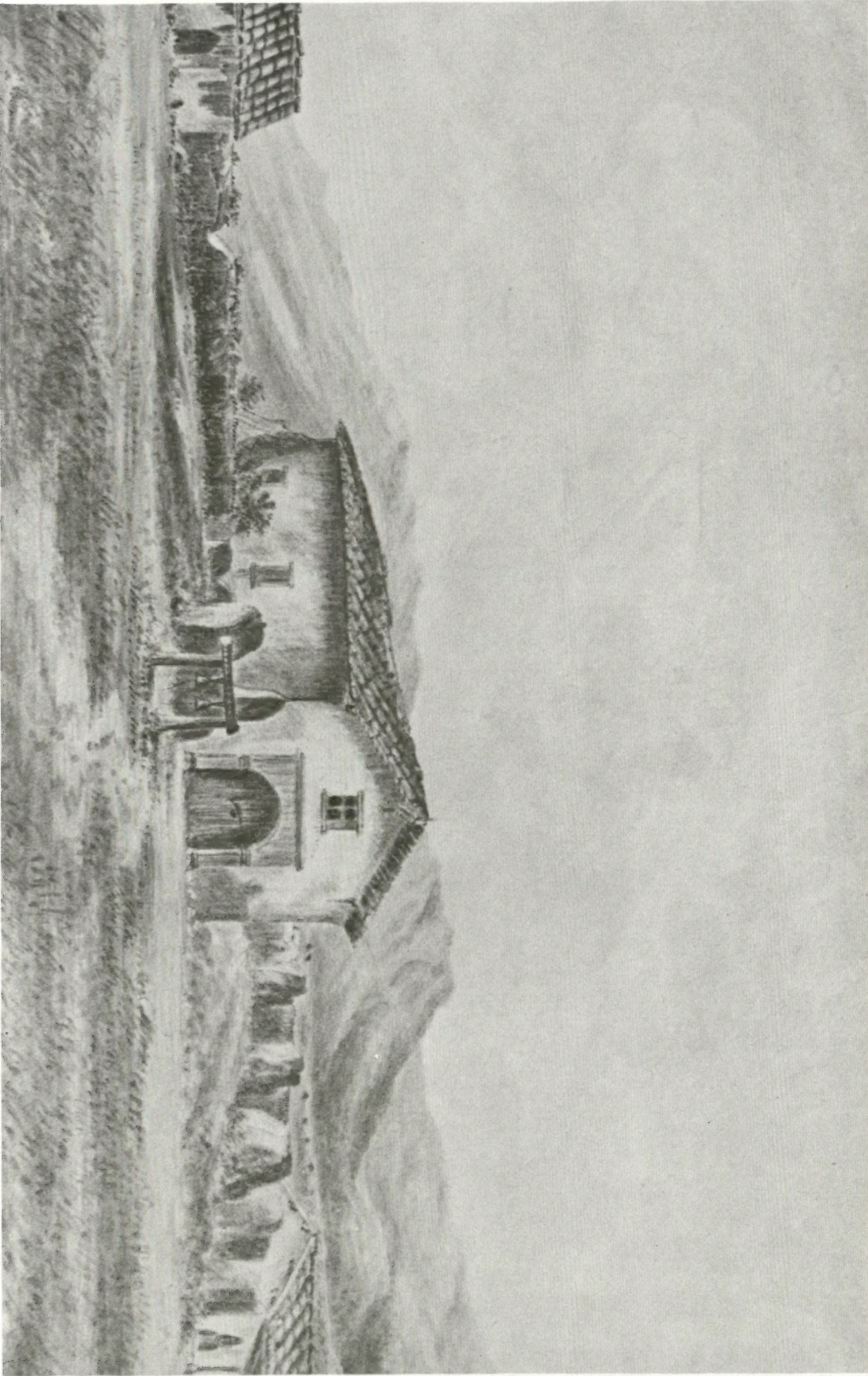


Fig. 5. The Santa Barbara Presidio's southwest wing, c. 1880 (Santa Barbara Historical Society)

Fig. 6. The Santa Barbara Presidio Chapel in 1853 from a watercolor painting by James Alden, U.S.N. (Santa Barbara Mission Archive Library)



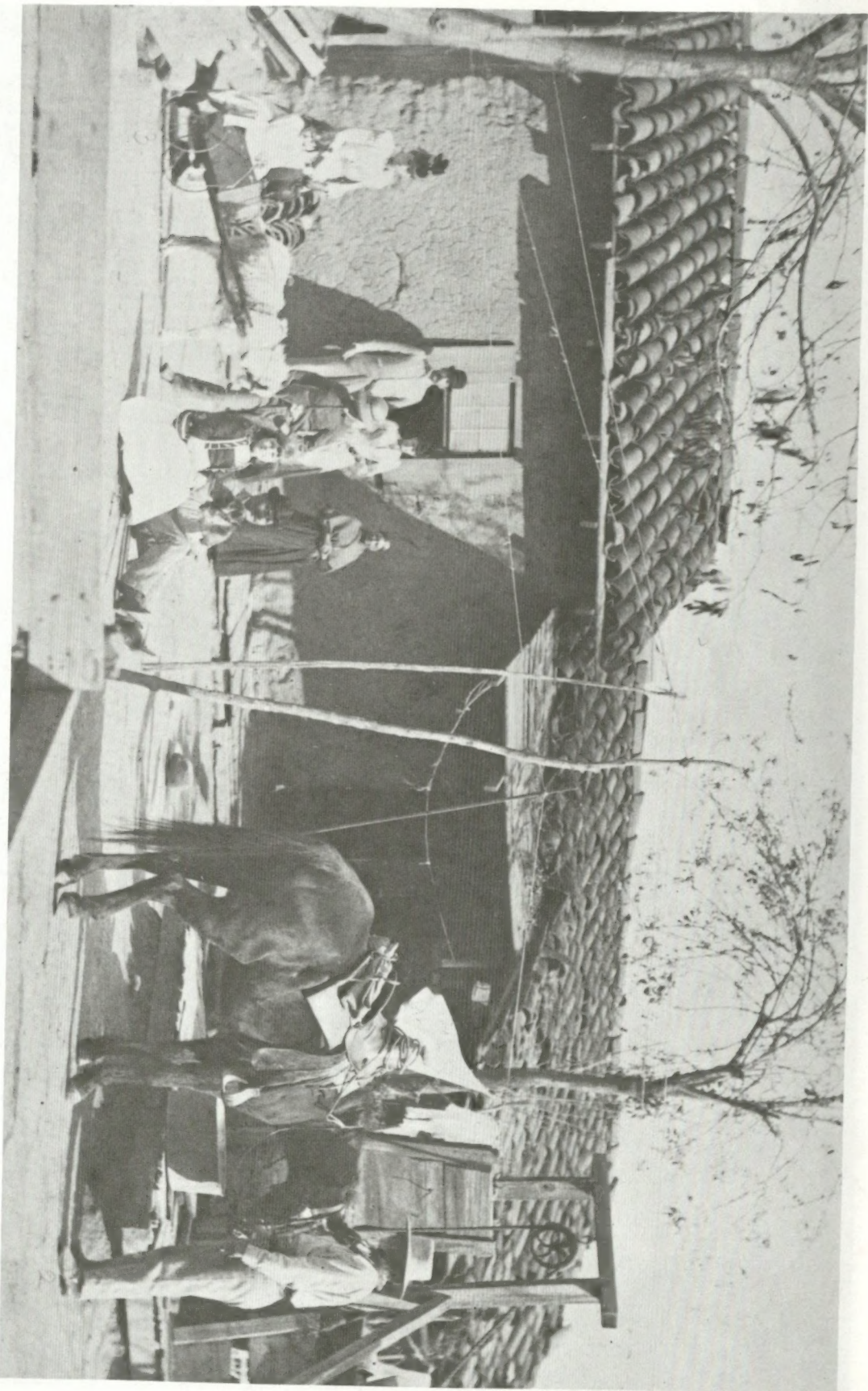
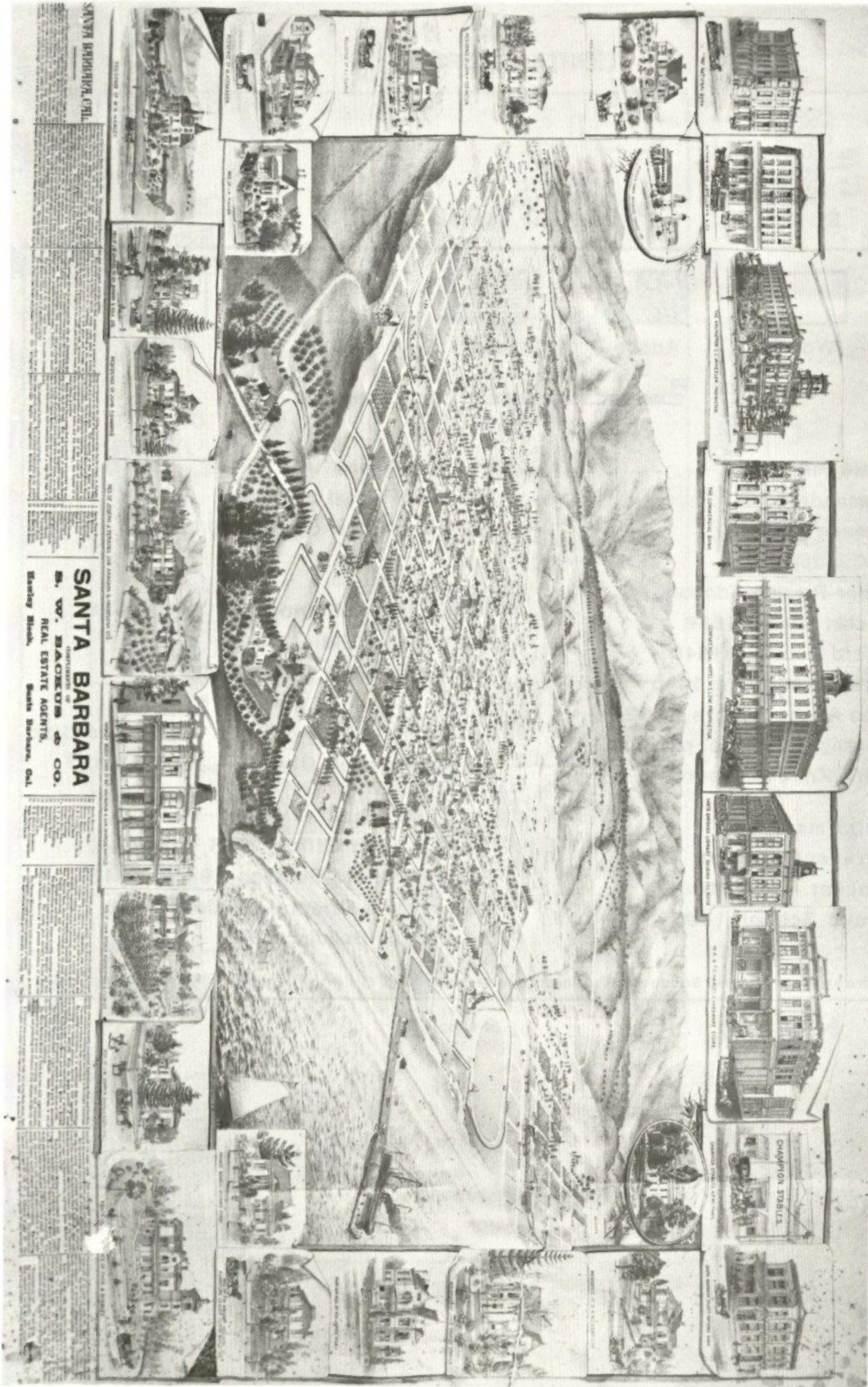


Fig. 7. El Cuartel, built in 1788 as part of the Santa Barbara Presidio, served as a private residence long after most of the presidio had disappeared. Today, El Cuartel stands as the oldest building in Santa Barbara and is part of El Presidio de Santa Barbara State Historic Park. A view of the adobe's southwest side as seen in the 1880s is pictured here. (Santa Barbara Historical Society)

Fig. 8. Bird's eye map of Santa Barbara, 1888. Note the Victorian character of the structures illustrated around the perimeter of the map as proof of Santa Barbara's attractiveness. (Santa Barbara High School Library)



Presidio Area Maps

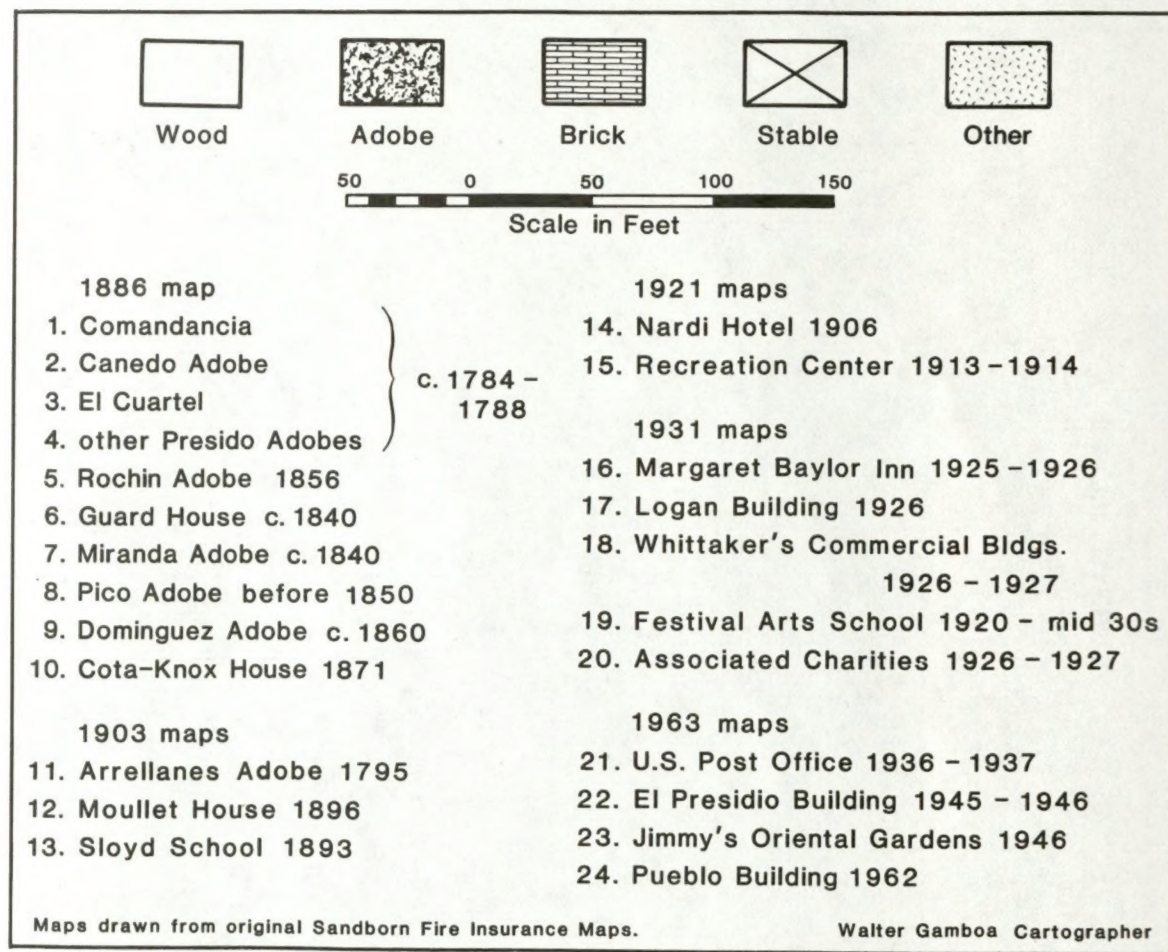


Fig. 9

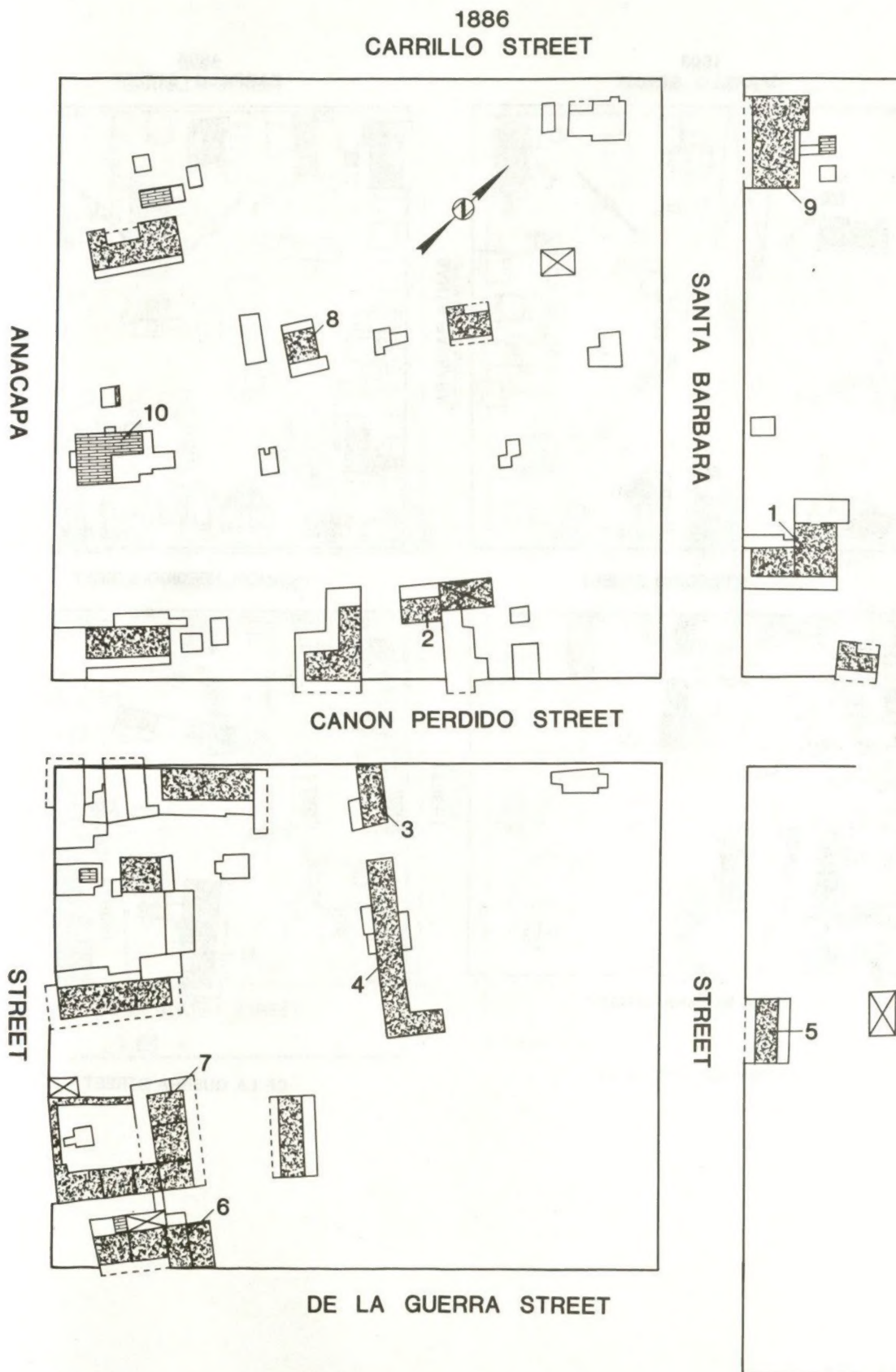


Fig. 10

[illegible]

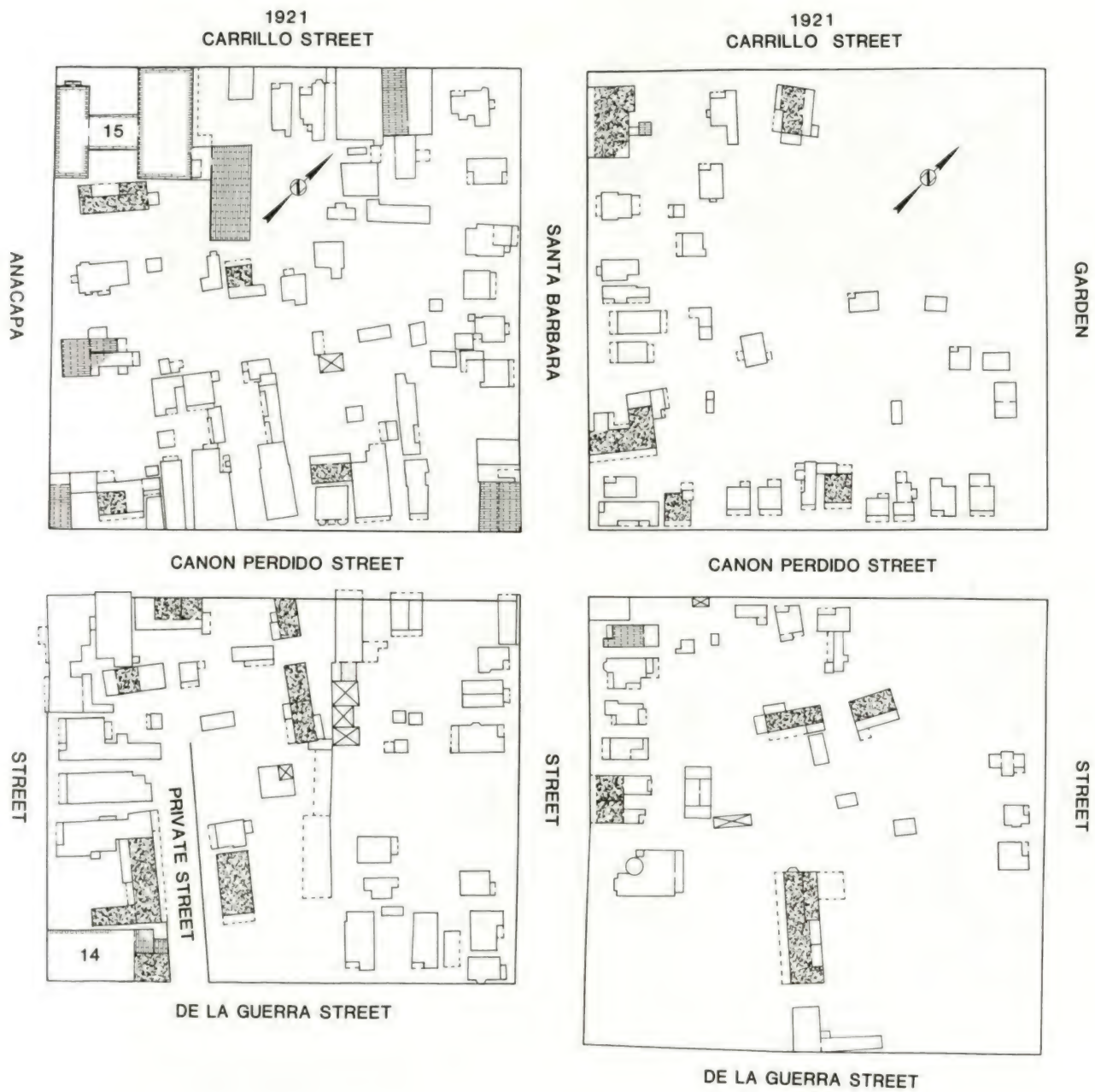


Fig. 12

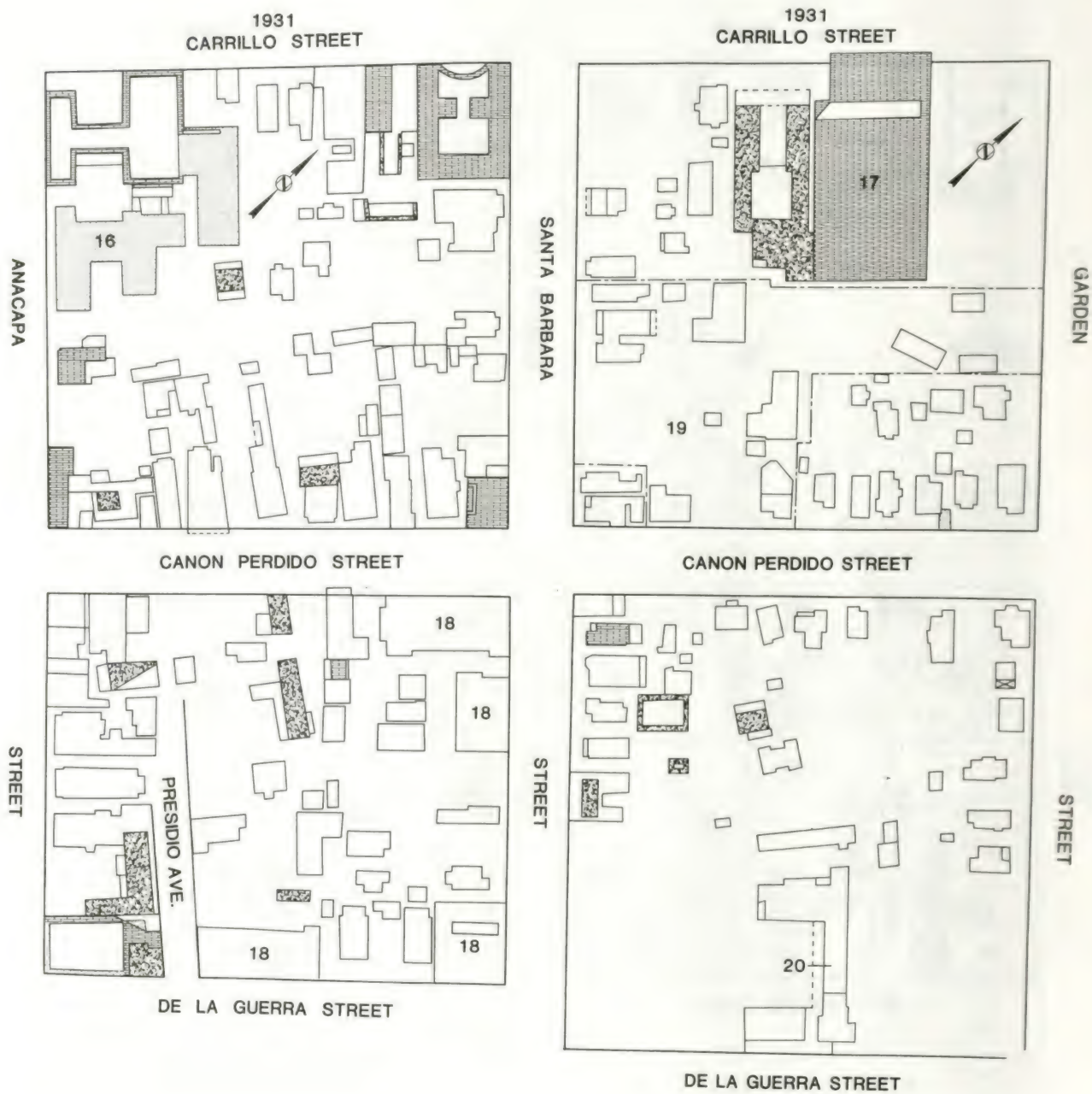


Fig. 13

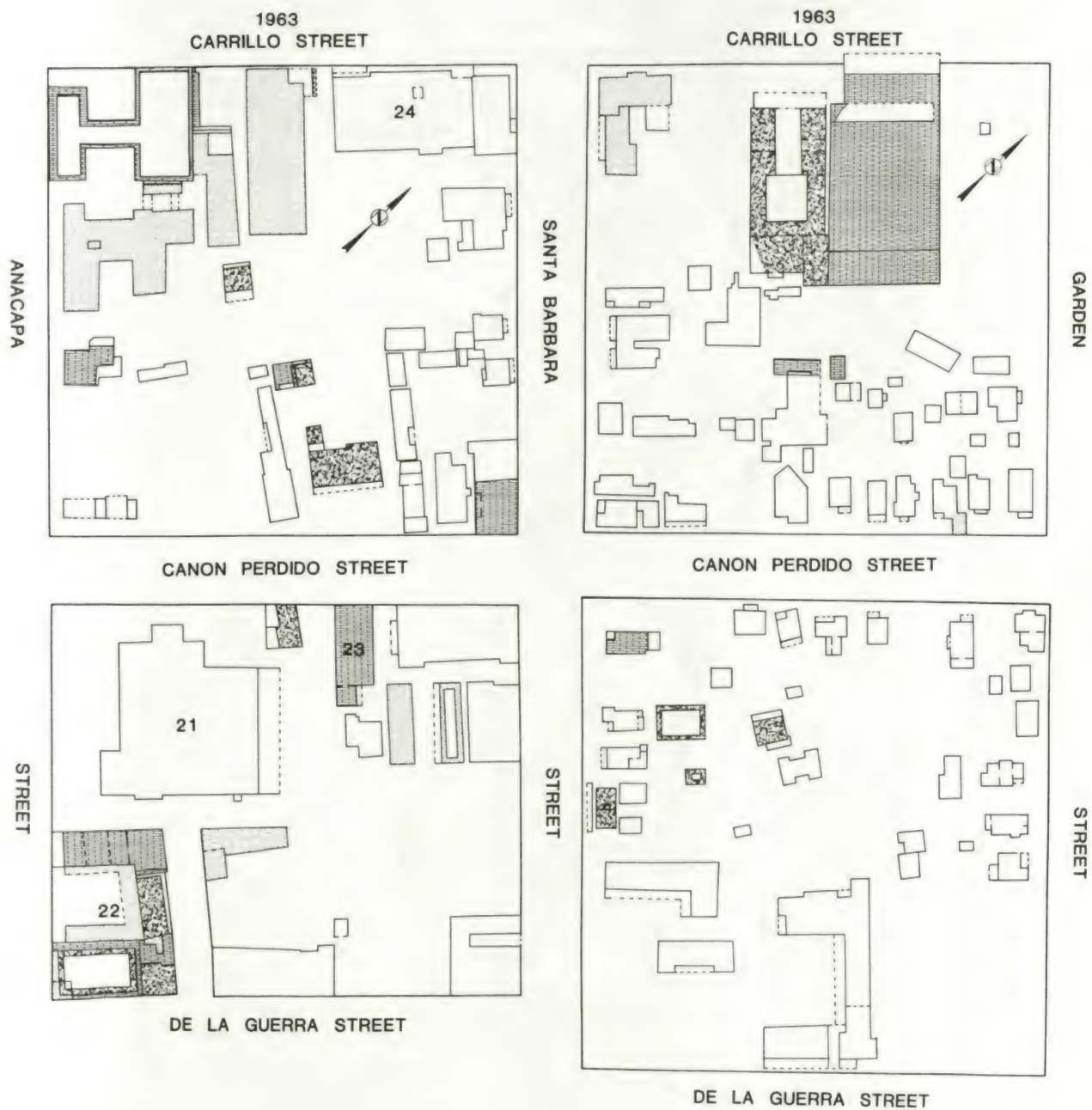


Fig. 14



Fig. 15. State Street, looking south, near De la Guerra Street in 1885. (Santa Barbara Public Library)

Fig. 16. The Pico Adobe was built c. 1820 for a soldier and his wife, just outside the presidio's walls. This one-room adobe still stands today. This photograph shows the alterations of the 1920s which included the addition of a fireplace. (Santa Barbara Trust for Historic Preservation)





Fig. 17. The Cota-Knox House as it appeared in the late 19th century, with the Knox family and the doctor's horse and buggy in front. (Santa Barbara High School Library)

Fig. 18. The Moullet House, built in 1896, is shown here after its 1955 alterations for commercial use. (Santa Barbara News-Press)





Fig. 19. The Sloyd School, built in 1893, in the Queen Anne style. (Santa Barbara High School Library)

Fig. 20. The Miranda Adobe built around 1840 (center) and the Nardi Hotel of 1906 (right) before incorporation into the El Presidio Building in 1945-46. (Santa Barbara High School Library)

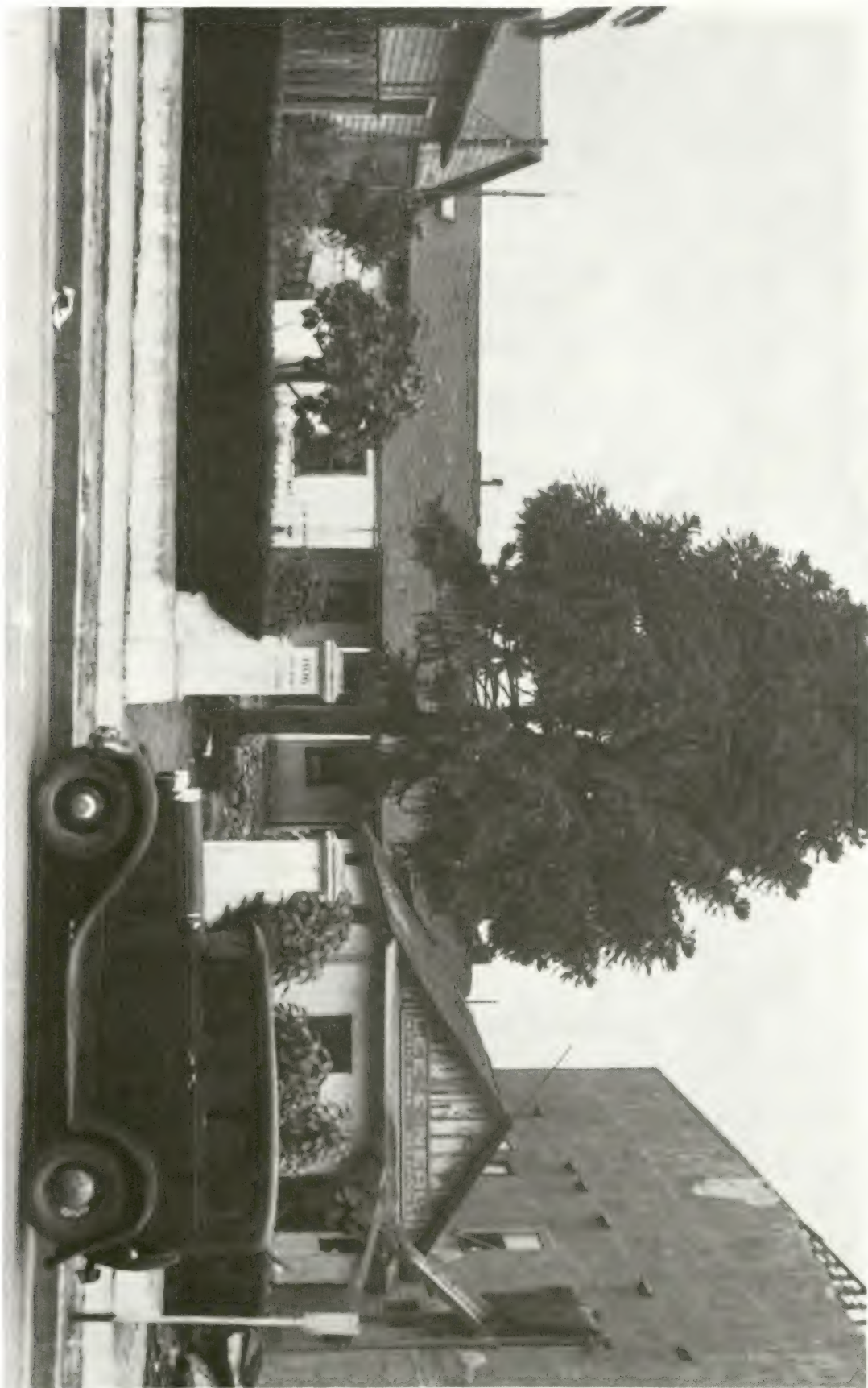




Fig. 21. The Arrellanes Adobe, dating from 1795, after its remodeling in 1910 by the Neighborhood House Association. Porch columns were salvaged from the Aguirre Adobe. (UCSB)



Fig. 22. The Arlington Hotels reflect Santa Barbara's shift from Victorian to Mission Revival imagery in architecture. The earlier Arlington (above) was built in 1875 and destroyed by fire in 1909. Its replacement (below), designed in 1910 and completed in 1912, was irreparably damaged by the 1925 earthquake. (Old Arlington Hotel photo: UCSB; new Arlington Hotel photo: Santa Barbara High School Library)





Fig. 23. The Recreation Center shortly after its completion in 1914. J. Corbley Pool, architect. (Santa Barbara High School Library)



Fig. 24a. El Paseo, the 1921-23 project that incorporated the historic De la Guerra Adobe into a complex of shops and studios designed to resemble a Spanish village. (Santa Barbara High School Library)



Fig. 24b. The De la Guerra House after its incorporation into El Paseo. (UCSB)



Fig. 25. The Lobero Theater, designed by George Washington Smith, built 1922-24. (Santa Barbara Historical Society)

Fig. 26. The Daily News Building (now the News-Press) soon after its completion in 1922, before the tower addition.
George Washington Smith, architect. (UCSB)





Fig. 27. Like El Cuartel, the *comandancia* or commandant's quarters, was built as part of the Santa Barbara Presidio and was later used as a private residence by the family of a former soldier. The adobe was torn down after it suffered damage in the 1925 earthquake. (Santa Barbara Historical Society)

Fig. 28. The Dominguez Adobe, built sometime around 1860, was used by the Festival Arts School as its headquarters until it was irreparably damaged in the 1925 earthquake. This photograph, taken in 1926, barely reveals the crack in the structure that necessitated its demolition. (UCSB)





Fig. 29. Artist's studio, 215 East Canon Perdido Street. (Photo by William Dewey)

Fig. 30. The Pueblo Theater, later named the Alhecama, was one of many structures designed after 1925 for the Community Arts Association by the firm of Soule, Murphy and Hastings. Photograph was taken in 1943. (UCSB)





Fig. 31. The Spanish Colonial Revival Associated Charities Building by John F. Murphy replaced the earthquake damaged Arrellanes Adobe. Its central portion resembles the earlier structure, and the porch columns from the Aguirre Adobe were used again. (UCSB)

Fig. 32. The Margaret Baylor Inn (now known as the Lobero Building), designed by Julia Morgan and built in 1926 as a residential hotel for women. (Photo by William Dewey)





Fig. 33. Whittaker Building, 100 block of East Canon Perdido Street. (Photo by William Dewey)

Fig. 34. The Cañedo Adobe as remodelled for use as a residence by Elmer Whitaker in the 1940s. (Santa Barbara Trust for Historic Preservation)

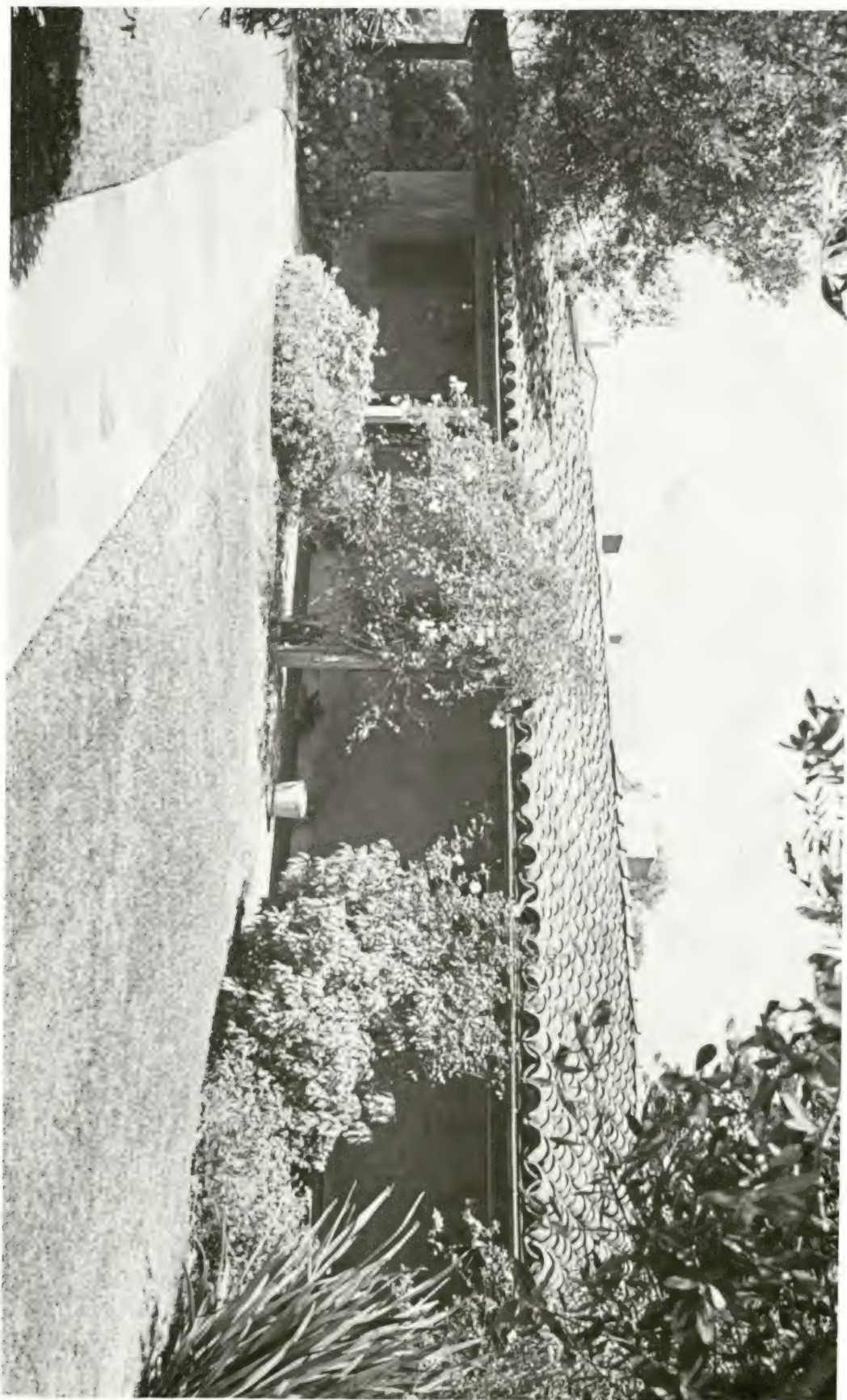




Fig. 35. El Cuartel was extensively remodeled in the 1920s, as this photograph of 1926 clearly shows. Compare this to its appearance in the late 19th century. (UCSB)

Fig. 36. The 1931 Sanborn reveals the presence of this large adobe built in 1926 on Carrillo Street by Mrs. Joseph Andrews from the bricks of historic adobes ruined by the earthquake. It was demolished in the mid-1960s. (UCSB)





Fig. 37. The southeast corner of Anacapa and Canon Perdido Streets sometime just before the site was cleared for the Post Office in 1936. (UCSB)

Fig. 38. Santa Barbara's Post Office, designed by Reginald Johnson, built in 1936-37 with PWA funds. (Santa Barbara High School Library)





Fig. 39a. The Nardi Hotel was located at the north corner of the intersection of Anacapa and De La Guerra Streets. The hotel was owned and operated by Frank Nardi beginning about the turn-of-the-century. It housed a bakery, grocery and wine shop on the first floor; the rooms were upstairs. The hotel was torn down in 1946 and the Presidio Building was constructed on the site. (Santa Barbara Trust for Historic Preservation)



Fig. 39b. The El Presidio Building, like the earlier El Paseo, integrated an historic adobe and other existing structures into a unified Spanish Colonial Revival complex for offices, a restaurant and shops. Joseph Plunkett, architect. (Santa Barbara High School Library)

Fig. 40. Jimmy's Oriental Gardens, 125 East Canon Perdido Street. (Photo by William Dewey)





Fig. 41. Freiras Building, 200 East Carrillo Street. (Photo by William Dewey)

Fig. 42. Tri-Counties Regional Center Building: 222 East Canon Perdido Street. (Photo by William Dewey)





Fig. 43. 222 East Carrillo Street. (Photo by William Dewey)

Fig. 44. The reconstructed Chapel in El Presidio de Santa Barbara State Historic Park (Photo by William Dewey)





Fig. 45. The Thompson House of c. 1835 was an early example of a two-story adobe in California, perhaps pre-dating the famed Larkin House for which the style has been dubbed "Monterey." (UCSB)

Fig. 46. Brooks Adobe Center for the Arts, 903 Garden Street. (Photo by William Dewey)





Fig. 47. Brooks Adobe Center for the Arts, 903 Garden Street. Close-up of east entrance. (Photo by William Dewey)

Fig. 48. This 19th-century photograph may have been taken during the 1886 Mission centennial, where many Presidio residents participated in music making, lassoing and feats of horsemanship. (UCSB)





Fig. 49a. The Oliveras were longtime residents of the Presidio area. This 1908 photograph shows several family members in front of their home at 922 Santa Barbara Street. Mrs. Rosa Olivera is holding baby Harry; also pictured are Harry's brother Alfonso, his sister Carmelita, and his aunt Isabel. (Courtesy of Mr. Harry Olivera)



Fig. 49b. Older members of Harry Olivera's family are shown in this c. 1914 photograph. From left to right are Harry's grandmother Mrs. Antonia Arrellanes Olivera, his grandfather Mr. Emilio Olivera, and his great-grandmother Mrs. Josefa Arrellanes, here at 105 years old. Mrs. Arrellanes was the owner of the Arrellanes Adobe in 1888. (Courtesy of Mr. Harry Olivera)



Fig. 50a. Elderly Californios participating in the 1929 Fiesta. (UCSB)



Fig. 50b. Descendants of José de la Guerra pose on the verandah of Casa de la Guerra during an early Old Spanish Days Fiesta. (UCSB Special Collections)



Fig. 51. One of many old adobes damaged by the 1925 earthquake in Santa Barbara. (UCSB Special Collections)

Fig. 52. Chinese District, East Canon Perdido Street, late 19th century. (Santa Barbara High School Library)





Fig. 53. The Buddhist Church, a Japanese cultural institution built in 1923 on the site of the Spanish Presidio Chapel. This structure was demolished in 1966. The Buddhist Church relocated to a new structure on East Montecito Street. (UCSB)

Fig. 54. Asakura properties on E. Canon Perdido Street prior to their demolition to create a parking lot. (UCSB)





Fig. 55. Dr. Samuel Budd Page Knox arrived in Santa Barbara in 1875. He purchased the Cota House and the Pico Adobe and used them for his home and office. (Santa Barbara High School Library)

Fig. 56. Woodworking class in session at the Sloyd School in December of 1903. (Santa Barbara High School Library)





Fig. 57. Pearl Chase, activist in local affairs for more than 50 years. Shown here in front of her office for the Plans and Planting Committee of the Community Arts Association. (UCSB)



Fig. 58. Alice Schott purchased the Community Arts Association properties after operating funds were exhausted in the 1930s. She changed the name of the Pueblo Theater to the Alhecama, a name composed of the first two letters of the names of her four daughters. (Santa Barbara High School Library)

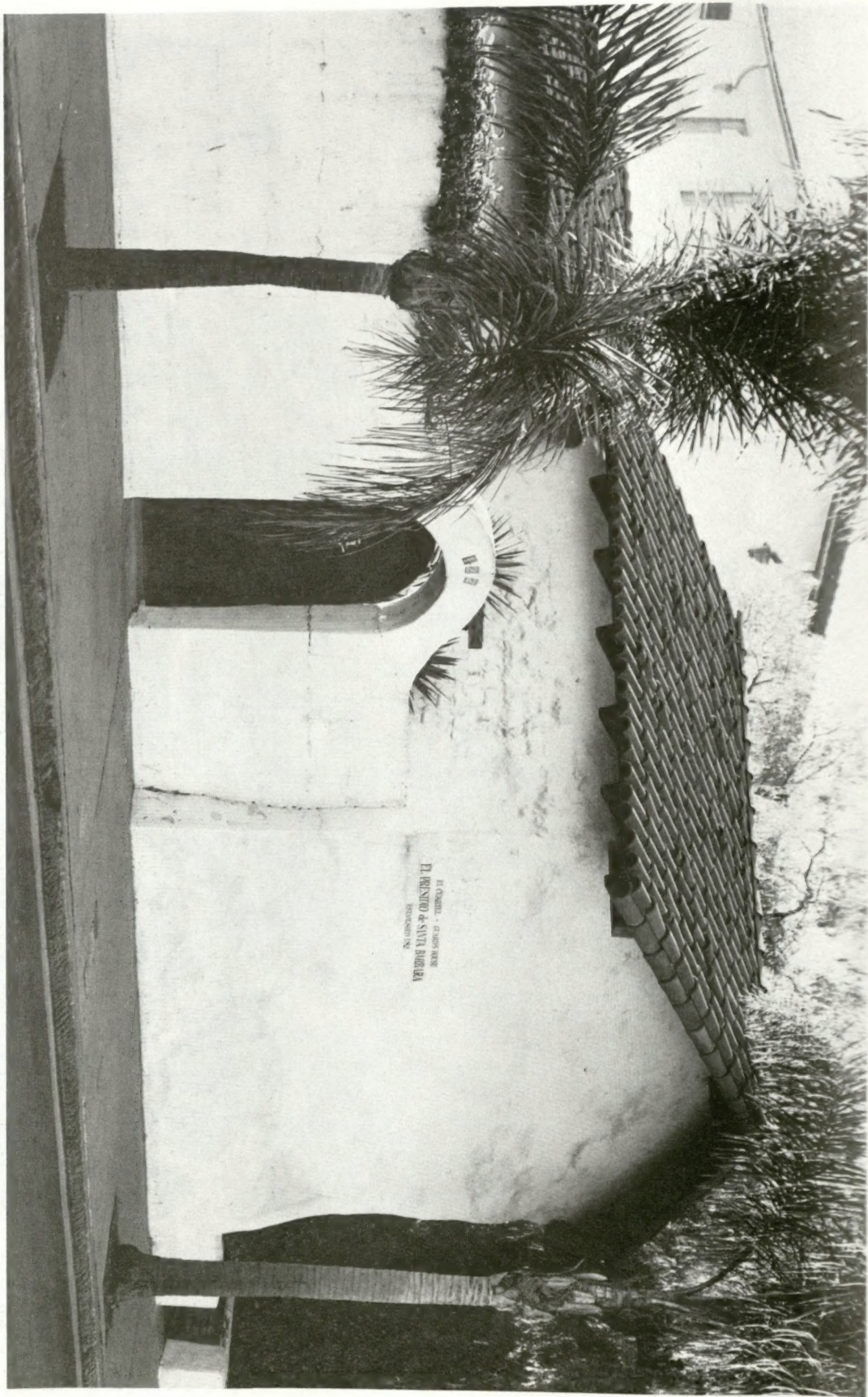


Fig. 59. El Cuartel today as part of El Presidio de Santa Barbara State Historic Park. (UCSB)

Fig. 60. The Cañedo Adobe as it appears today as part of El Presidio de Santa Barbara State Historic Park. (Photo by William Dewey)





Fig. 61. The Rochin-Birabent Adobe with its redwood shiplap siding at 820 Santa Barbara Street. (Photo by William Dewey)

CHAPTER IV
THE PRESIDIO HISPANIC
COMMUNITY 1880-1920
Douglas Conrow

By 1880 Santa Barbara had lost much of its original Hispanic character and the Royal Spanish Presidio had all but disappeared from view. However, the four square city blocks surrounding the early fortress were still home to a majority of the city's Spanish-speaking residents, the Californios. Among these native Californians of Hispanic descent were families whose ancestors had been the first settlers of the Presidio. The Presidio neighborhood maintained the Californio lifestyle, which was alien to the newly arrived Eastern immigrants. Language, cultural heritage, family structure, dress, music and cuisine all tended to isolate the area from the new Eastern town that was developing around it. While the Anglo-American immigrants had decided to build their town south of the Presidio on lower State Street, the nucleus of Santa Barbara was the four square blocks that had confined the garrison.¹ That area, bounded by Carrillo Street to the north, De la Guerra Street to the south, Anacapa Street to the west, and Garden Street to the east, formed the core for what was then and still is the heart of the city of Santa Barbara.

A century ago the Presidio area presented a somewhat barren landscape with old adobes and wood frame houses separated by vacant lots (see Fig. 10).² The open space often contained small stables, since the horse was the principal mode of transportation and the Californio was famous for his horsemanship. As late as the 1880s the adobe houses, fences and gates prevented the completion of the grid street pattern laid out by Captain Salisbury Haley in 1851. An article in the *Daily Press* in 1880 related that Miguel Leonis asked the City Council to allow him to keep Canon Perdido and De la Guerra Streets fenced and enclosed under certain conditions. R. B. Ord objected, but a Council member moved that the request be granted to Leonis with the special condition that R. B. Ord always be furnished with a

key. The motion was passed.³ To the immediate southeast of the neighborhood lay the *tules*, an area which became a lagoon during heavy rains. According to the report of one local resident, Harry Olivera, the marsh still existed in the 1920s.⁴ While the Presidio today is the center of a thriving city, the patriarchs of the pueblo are long since dead, and the names of Cota, Carrillo, Ortega and De la Guerra are heard most often when street directions are given. Between 1850 and 1880, as Santa Barbara was fast becoming an American city, these and other Spanish names were still prominent in civic affairs. The influence of the Californio elite diminished during the 1880s with the invasion of the Anglos who knew or cared little about Hispanic culture. In addition, the Californios gradually lost money, cattle and land in the last three decades of the century.

By 1870 the economic base of the landed Californios had been shattered and the pastoral way of life on the large ranchos to the north of Santa Barbara was fast disappearing. In 1864 a severe drought killing thousands of cattle had all but ruined the beef-raising industry. A majority of the rancheros were forced to sell large tracts of land to speculators to pay their taxes.⁵ Many of these cattlemen then moved into the Presidio neighborhood. Until the late 1890s some few of these residents were able to maintain both town homes and ranches located in Santa María, Los Alamos, and the Santa Ynez Valley.

In 1880 rancher Pedro Baron, who owned the lot on which the Cañedo Adobe now stands, began construction of a two-story frame home. Upon its completion he, his wife and six children took up residence there, remaining for the next twenty-five years. During those years he was alternately listed as a farmer and capitalist in the city directories.⁶ A Frenchman, Baron had married Altagracia Leyva, a Spanish Californian and Presidio descendant. The Barons had both the property to use as a town house and a primary residence on the Las Cruces rancho to the north of the city.⁷ Descendants of the Californios of the transition era still living within the area